

L.A.

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

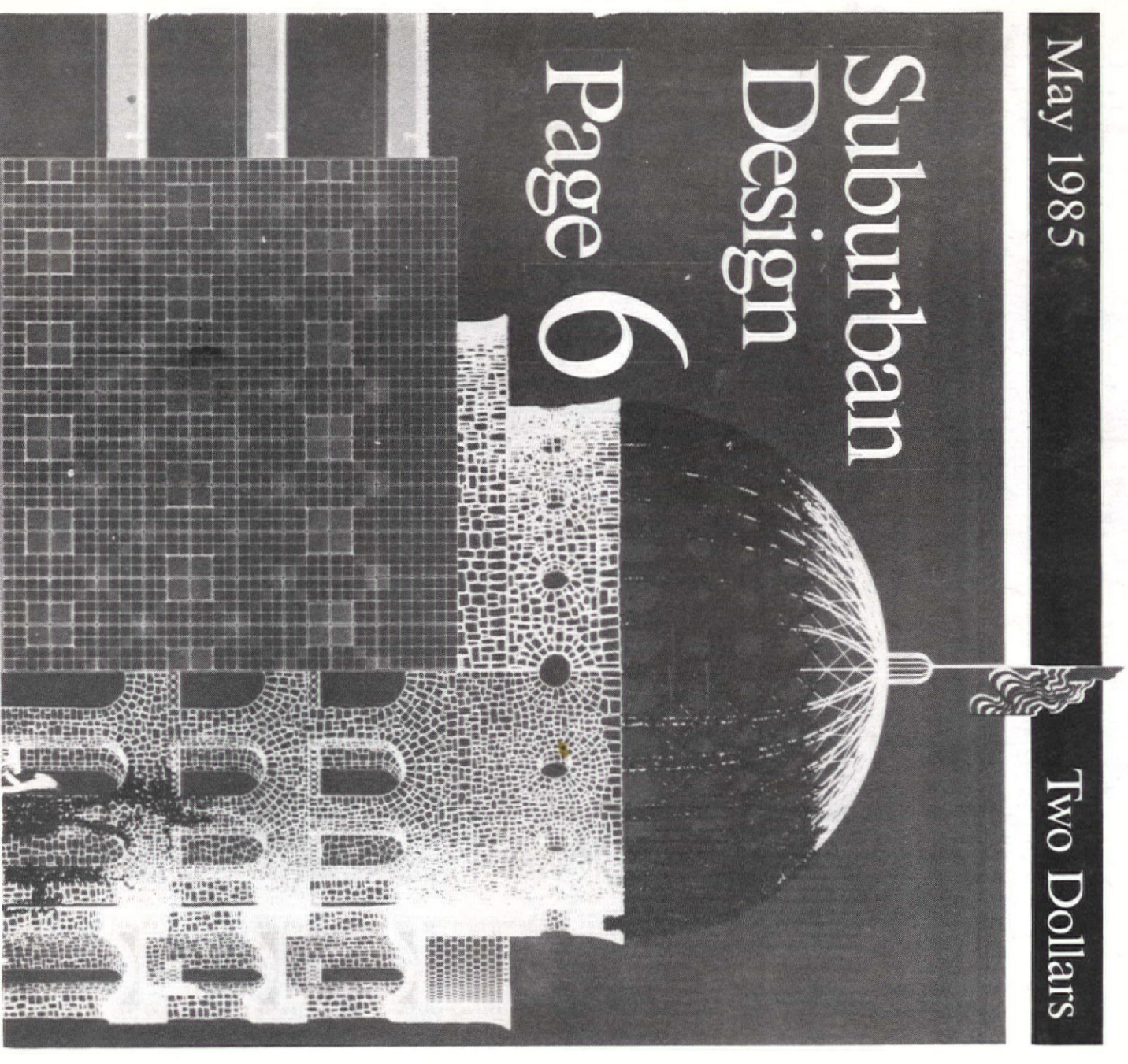
ARCHITECT

May 1985

Two Dollars

Suburban Design

Page 6



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Architect's Calendar

May



Traders Finance building
See May 8, "Art Deco
Architecture."

LOUISE IVERS

WEDNESDAY 1

Wiltren Opening
Alvin Ailey Dance Theater, gala benefitting the LA Conservancy and the National Trust for Historic Preservation, \$150. Call (213) 623-CITY.

THURSDAY 2

Associates Exam Seminar
ARE seminar on site design. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Derek Walker
Speaks on his recent work. UCLA Graduate School of Architecture, room 1102, 8 p.m. Call (213) 825-3791.

FRIDAY 3

Handicap Access Standards
Update sponsored by CCAIA, given by the California Building Officials, Glendale. Call (916) 457-1103.

WEEKEND

MONDAY 6

San Francisco 1985: Reflections/Visions
Lecture by Stanley Saitowitz, Cal Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171
Fumihiko Maki
Practicing architect and professor at the University of Tokyo will discuss the significance of Japanese urban architecture. UCLA, Dickson Art Center, 7-10 p.m., \$10. Call (213) 825-2272.

TUESDAY 7

LA/AIA Board
Meeting in chapter board room, Suite M-62, Pacific Design Center, 5:15 p.m. Call (213) 659-2282.

Associates Exam Seminar
ARE seminar on architectural history. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

WEDNESDAY 8

Associates' Board Meeting
Chapter boardroom, Suite M-62, Pacific Design Center, 6:30 p.m. Call (213) 659-2282.

Art Deco Architecture
Slide lecture by Dr. Louise Ivers on art-deco architecture in Long Beach. Art gallery, Cal State Dominguez Hills, noon. Call (213) 516-3334.

THURSDAY 9

Associates Exam Seminar
ARE seminar on architectural history. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Pro-Practice Committee
Pacific Design Center, Suite 259, 5 p.m. Call (213) 659-2282.

Architecture for Health
Committee meeting in chapter boardroom, Suite M-62, Pacific Design Center, 3:30 p.m. Call (213) 659-2282.

FRIDAY 10

Joint Development Projects: Using Public Real Estate
Seminar in the California Room, UCLA Faculty Center, 8:45 a.m. to 4:45 p.m., \$95. Call UCLA Extension, (213) 825-7885.

Adele Santos
Exhibition of recent work through 5/23. UCLA Graduate School of Architecture, Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-6335.

WEEKEND

May 11, Wiltren Theater
Theater historian John Miller will present a slide lecture on historic Los Angeles theaters, followed by guided tours of the Wiltren Theater, \$10 public, \$7 Conservancy members. Call (213) 623-CITY.

May 12, Preservation Week
Through 5/18, celebrated nationally. A wide variety of activities showcasing preservation have been scheduled for the Los Angeles area. Call (213) 623-CITY.

MONDAY 13

USC Thesis Projects
Through 5/17, Monday through Friday, 10 a.m. to 6 p.m. Lindhurst Gallery, USC School of Architecture. Call (213) 743-2723.

TUESDAY 14

Public Relations Committee
Chapter boardroom, Suite M-62, Pacific Design Center, 6 p.m. Call (213) 659-2282.

Associates Exam Seminar
ARE seminar on documents and specifications. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

WEDNESDAY 15

Central Library
The preservation, renovation and expansion of the LA Central Library will be the subject of a symposium in the Music Room of the Biltmore Hotel, 7:30 p.m. Call (213) 623-CITY.

Lionel March
Exhibition of his work, entitled "Small Worlds," through 6/8. UCLA Graduate School of Architecture, Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-6335.

THURSDAY 16

Associates Exam Seminar
ARE seminar on methods of construction. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Adele Santos
Speaks on her recent work. UCLA Graduate School of Architecture, room 1102, 8 p.m. Call (213) 825-3791.

FRIDAY 17

WEEKEND

May 18, Associates Exam Seminar
ARE mock exam, Woodbury University. Call (213) 659-2282.

May 19, Architectural Crafts Fair
Produced by the Workman-Temple Homestead, City of Industry. Displays and demonstrations of architectural crafts and tours of the historic site, \$1. Call (213) 623-CITY.

MONDAY 20

Faith and Form in the Japanese Landscape Esthetic
Professor Henry Barber will discuss the subject, using Mount Fuji as an example. UCLA, Dickson Art Center, 7-10 p.m., \$10. Call (213) 825-2272.

TUESDAY 21

Associates Exam Seminar
ARE seminar on methods of construction. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

Architecture and Art
Symposium opens LA/AIA series. Call (213) 659-2282.

WEDNESDAY 22

Women's Architectural League
Tour of the Huntington Library botanical gardens, \$10. Call Beverly Bolin, (213) 482-8274.

THURSDAY 23

Pro-Practice Committee
Pacific Design Center, Suite 259, 5 p.m. Call (213) 659-2282.

FRIDAY 24

WEEKEND

May 25, Associates Exam Seminar
ARE mock exam, Woodbury University. Call (213) 659-2282.

MONDAY 27

TUESDAY 28

LA/AIA Ex-Com
Meeting at 5:30 p.m. Call (213) 659-2282.

WEDNESDAY 29

African Conference
Through 5/31, exhibition at Cal Poly Pomona, Environmental Design Main Gallery, 8 a.m. to 5 p.m. Call (714) 598-4171.

Government Relations Committee
Chapter boardroom, Suite M-62, Pacific Design Center, 5:15 p.m. Call (213) 659-2282.

THURSDAY 30

The Music of Color
Lecture by Professor Lionel March, formerly rector of the Royal College of Art in London. UCLA Graduate School of Architecture, room 1102, 8 p.m. Call (213) 825-3791.

CCAIA Delegates
Caucus in chapter boardroom, Pacific Design Center, 4:30 p.m. Call (213) 659-2282.

FRIDAY 31

State Preservation
Tenth annual conference, through 6/2, sponsored by the California Preservation Foundation, Claremont. Call Claremont Heritage, (714) 621-0848.

Continuing Events

Derek Walker
Exhibition of recent work, through 5/9. UCLA Graduate School of Architecture, Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-6335.

Scan

LA/AIA Associates

Mock Exams

The Associates have organized two mock exams on May 18 and May 25 at Woodbury University. The fees are \$20.00 for AIA members and \$35.00 for non-members. The tests will be examined by a panel of guest architects and professionals, providing the intern with constructive comments which they can add to their own experience. Also, they are designed to provide the intern with an environment similar to the actual exam and require the same amount of work. For more information, contact the Associates director of professional development, Miss Jan Muntz, at (818) 796-4543.

Attendance for all the seminars has increased substantially over last year, reflecting the increase in numbers taking the exam and the increased difficulty of section B, site design, and sections D, E, and F, structures. One seminar on site design will be devoted to grading problems, an area sometimes neglected in training. USC continues to host the seminars in Harris Hall of the Architecture School. Schedules remain the same, Tuesdays and Thursdays from 7 to 10 p.m. The tenth year of ARE exam seminars sponsored by the LA/AIA Associates is off to a flying start.

National Convention

During the AIA National Convention, the California Associates have organized an Associates' booth, where flyers and general information will be available on activities, programs and events, all organized by different Associates groups around the nation. These will be displayed along with slide shows, videotapes and newsletters. If you are attending the convention and are interested in participating in the booth, please contact Vice-President, R.D. McDonnell at (818) 349-6427.

Upcoming Generation

The Associates are starting to organize the student representation of each local school of architecture. The representative shall express the student-body needs and be the liaison between LA/AIA and the school. The students' current programs are to prepare a job-referral list which will be available once a month. Offices that are interested in providing jobs on a regular basis

should contact the representative listed below. Another program provides guidance to students on preparing resumes and interviews; it seems that the schools' job-placement centers are set up for careers which don't require a portfolio and only cover a resume preparation. Others are on the professional-practice areas, such as construction observation, construction documents preparation and specifications. If you are interested in participating, contact the student-members coordinator, John Sanchez-Chew at (714) 524-7308.

First Program

The Professional Affiliates Board has organized the first program on professional insurance as a basic seminar for all professionals. It will also cover medical, life and business insurance, from an insurance broker's aspect as well as from an attorney's point of view. The second seminar will be on office management, and the third will be on marketing professional services. The seminars will be available to all AIA members and non-members for a small nominal fee that will raise funds to promote more programs addressing Professional Affiliates needs. If you'd like to participate, please contact Vice-President Helen Padua at (213) 620-1775, or President De Ann Morgan at (213) 215-2220.

That's Entertainment

This year's Voyage themes are "Design-Entertainment Industry" and "Recreational Facilities." Scheduled for October 19, the program will offer not only a series of conferences and workshops but also tours of one of the facilities where Voyage will be held. We are considering Universal Studios and the Universal Amphitheatre. If you are interested in participating, contact R.D. McDonnell at (818) 349-6427 or Carlos Alonso at (213) 933-1200.

First Party

The Associates will have their first party entitled "ARE Tension-Relief Party," for all the ARE candidates and their friends who want to blow-off some steam. The party is scheduled immediately after the exam dates, so be on the look-out for flyers/posters which will have all the information.

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News and Notes

LA Chapter

Public Welfare

We have all been hearing on the radio and television the cry for help from the American Red Cross. They need blood to save lives, one pint can save three to four. Think of it this way: what if you were in the hospital and needed blood and there was none? Join with the Structural Engineers Association, AGC and others in the Construction Industry Blood Drive, June 27. Please make a mental commitment and mark your calendar.

This is another obligation we have to the public welfare and to the American Red Cross Blood Service. We are trying to break all records for a one-day Red Cross blood drive. Help us by calling Tom Jefferies or Howard Cuneo at the chapter. (213) 659-2282, or the American Red Cross (ask for Mike), and signing up now. The place and time will be announced later.

Did You Know?

The AIA Convention in San Francisco this June appears to be the most exciting ever. It's not too late to send in your registration, and the chapter has a few convention brochures available, in case you've misplaced yours.

We receive many calls for compensation guidelines. CCAIA no longer publishes this document; however, a 160-page booklet entitled "Compensation Guidelines for Architectural and Engineering Services" is available through the AIA Bookstore for \$19.95. Call (202) 626-7475; ask for catalogue #M188.

Attention, newly licensed architects: during your first year of registration, you have a one-time opportunity to join AIA at 50% off the regular fees for national, state and chapter dues! Don't delay, call the chapter office, (213) 659-2282, today. Associate members eligible for upgrade to AIA status are accorded the same privilege, provided the upgrade is within your first year of registration.

Janice Axon,
Executive Director

Members Milestones

AIA. Ali Sadeghi, *American Medical International, Inc.*; Harvey E. Woolsey, *H.E. Woolsey Corporation*; John Ruble, *Moore Ruble Yudell*; Reynaldo Y. Torres, *Reynaldo Y. Torres, Architect, AIA*; Kenneth C.K. Lee, *Gin Wong Associates*; Nasrin A. Barbee, *Nasrin A. Barbee, Architect, AIA*;

William Sebring, *Altoon & Porter Architects*; Rashim E. Dardashti, *Marvin Berman AIA*; James F. Kearns, *Rossetti Associates/Architects, Planners*; Stephen Cheng Hwa Wen, *Bobrow/Thomas Associates*; Milan Svabensky, *DMJM*; Francesca Perazzelli, *Francesca Perazzelli, Architect, AIA*; Jay Nordsten, *Parkin Architects*; H. David Huang, *SOM*; Sheldon B. Steinhauer, *Steinhauer-Honda & Associates*.

AIA Reinstate. George E. McDowell, *George McDowell, Architect, AIA*; Jack Haywood, *Jack Haywood, AIA & Associates*; Maurice Zorman, *County of Los Angeles*; John H. Hadley, Jr., *Hadley Architects*; Kenneth K. Chang, *Sam Chang Architects & Associates*.

Associates. Jo Ann Koplin, *Total Design*; Jeffrey R. Current, *The Elliot Group*; Isaac I. Berookhim, *Multi Resource Center*; R. D. McDonnell, *T. Viole Construction Co. Inc.*; Amir H. Oloomi, *Herbert Nadel & Partners*; Steven N. Weinstein, *Gruen Associates*; Wesley N. Ujimori, *Barry Bernstein & Associates AIA*; Derrick C. Northcross, *Living Space*; Deborah Murphy, *Alastair Walter Dallas, Maloney/Dallas & Associates, Micro computer Integration*; Jack F. P. Fong, *Altoon & Porter, Architects*; Asad Mohammad Khan, *Langdon Wilson Mumper Architects*; Ahmed I. Tai, *William L. Pereira Associates*; Eamon Murphy, *Gensler & Associates*; Fumiko Goto, *Siamak Yaghmai, AGI Inc.*; Stephen W. Sykes, *Woodford & Bernard Architects*; Firouzeh Shahidi, *Gruen Associates*; Seog H. Kang, *Stylemaster Construction Co.*

Professional Affiliates. Charles W. Hux Jr., *Civil Engineer*; Timothy C. Walton, *Architectural Photographer*. **Students, Cal Poly Pomona.** Mohammad S. Arar, Sung Woo Kang, Michael A. Abeyta, Ignacio Aliaga, Paul R. Bonaccorsi, Manuel S. Bouza, Jr., Robert Clingnett, Sharon A. Comstock, Karl F. Dakteris, Tom Dominguez, Brian T. Elia, Wai-Ki Fong, Geraldine Forbes, Ray Q. Galano, Gustavo Gonzales, Heidi Klopsch, Fun Ru Lin, John W. Linnert, Gary Moon, Todd Pomeroy, Matthew A. Rogers, Steven J. Schonborn, Elizabeth Siegl, Greg Tate, Esther L. Ungcad, Barry Nidiffer.

SCI-ARC. Gary P. Alzona, Walter F. Arsenault, Gordon A. Atkinson, John H. Baker, Robert S. Donaldson, Eric Elerath, Pornchai Boonsom, Anthony Guadagno, Bruno M. Hasen, Carol Hove, K. Fard, Mina Javaherbin, Sharon Kahn, Carmenza Larsen, Chris H. Lee, Barbara Masket, Traci Ozzimoz, Antonio Pares, Anan (Rick) Patratara, Christina Pena, Mehdi Rafaty, Mary Ann Ray, Kenneth I. Scholnick, Homer Yen.

UCLA. Linda H. Asato, Brian A. Cravens, Mitchell DeJarnett, Timothy Doudna, Steven Fader, Victoria B. Feinberg, Bill Fereshetian, Alice Fung, George Hall, Richard Hard-

ner, Sara L. Harrison, Erick Indvik, Joel M. Karr, Christopher Keller, Young L. Kim, Satoshi Koishikawa, Randall Leffler, Marina Lenney, Den Wun Lin, William C. Martz, William H. Mochidome, Susan Nardulli, Hilario T. Ng, Bochuin Ni, Kevin R. Oreck, James M. Pearl, Berthold H. Penkhues, Douglas Robertson, Aileen Schier, Susan Sherwin, Sherry L. Shippy, Carey E. Southall, Michael B. Tichenor, Lester Tobias, Joel M. Wang, Harvey F. Watts, Mark Woodley. **USC.** Robert Y. Crockett, Paul Li, Gordon Loud, Lalida Pinsuvana, Daniel C. Pun, Simon Shum, Narongsak Thamsuntornich. **Pierce College.** Jaime E. Garcia, Carlos Boado, Joseph S. Spring.

LA Chapter

Minutes, LA/AIA Board of Directors meeting #2227, March 5, 1985. **Architect's Image Task Force.** Guest William Krisel discussed the ad hoc committee appointed by the board to prepare a paper on the image of the architect. This has been done, and Krisel stated that he was at this meeting to request the board's approval for establishing a task force to specifically address the problem. President Hall stated that the task force should touch base with National and CCAIA and then present a plan for implementing on a local level. Krisel requested that his report be put into the *LA Architect* in order to stimulate membership involvement.

Moved Axon/Second Jordan, the following. That the board form a task force to look into what is presently being done to improve the image of the architect, and to make suggestions on how that image can be improved. **Carried.**

Integration with Credit Union. Guest Diane Endsley stated that the Engineers Federal Credit Union is inviting LA/AIA to offer the services of their credit union to the members of the Los Angeles Chapter. The credit union is a full-service organization and offers a variety of credit including IRA accounts, home loans, interest-bearing checking accounts etc. Administration would be handled by the credit union, and neither member firms nor the chapter would be responsible for payments on loans etc. Janice Axon stated that the chapter would like to offer this as a benefit only to members and/or employees of member firms. There is a \$50.00 one-time-only fee to join the credit union.

Moved Harris/Second Axon, the following. That the board approve LA/AIA joining the Engineers Federal Credit Union. **Carried.**

SAA Report. Guest Marci Miskinnis stated that the SAA still offers a referral for jobs, in the event anyone has a need in their office for administrative personnel.

General Achievement Awards. Guest Ernie Marjoram, AIA, chairman of the 1985 awards committee, discussed the proposal for the general achievement awards. This is a new program modeled after the State and National achievement awards programs.

Moved Widom/Second Axon, the following. That the board approve the recommendation of the awards committee in concept. **Carried.**

LA/AIA Library. Barton Phelps stated that he and Jim Combs had met to discuss the chapter library. The proposal is to put together a ref-

erence library which would be available not only to the chapter but also to other professional design groups. However, before we start talking about a place, we need to discuss the actual need for a library and what types of material would be most appropriate. Combs reported that many exciting ideas have surfaced on this subject and he has written a report outlining the goals and activities the committee has put together for the year.

Westwood RFP. Ralph Iredale, AIA, stated that he wanted to present an issue of great concern to him, specifically in regard to an RFP issued by the LA City Planning Department regarding Westwood Village. Iredale described the sequence of events leading to his appearance at the board meeting, with a request that the board issue a policy statement. Apparently, there were a number of complaints regarding the handling of the RFP and as a result the planning commission has reissued it.

Moved Widom/Second Ciceri, the following. That the board respond to the process by which the city of Los Angeles is selecting a consultant, by asking for a meeting. Widom amended his motion to include that the board should make a specific effort to discuss with the city the implementation of standard parallel procedures, on the order of the Brooks Bill. **Motion Carried.**

Update on the Central Library. Scott Carde and Hall reported on the CRA invitation to look at a proposal for what the chapter calls the West Lawn. Presently, it is proposed that there be 600 parking spaces on the site. Carde stated that the chapter is not in favor of any development on the West Lawn, but we would entertain proposals.

Museum Report. Martin Gelber reported on the Museum of Science and Industry space. He stated that the museum people have asked us to come up with some concepts for a permanent exhibit. Gelber discussed a model for a temporary layout prepared by Gregg Galano, an architectural student. Widom stated that as a chapter we should come up with the funds to do this right. Hall stated that it really does call for a more comprehensive response.

Treasurer's Report. Bob Harris reported that nearly 40% of the dues have been collected to date. He stated that a copy of the budget report is being sent to the committee chairpersons so that they can be aware of their respective budgets. A letter will be sent along so that they understand that part of the budget is staff time.

New Business. Hall introduced guest Gale Stayden, a member of the Hollywood Women's Coalition, an entertainment group. Stayden read from a prepared report regarding a week-long multifaceted arts festival which will commemorate the bombing of Hiroshima. This will begin on July 28 and conclude on August 4. She was at the board meeting to request that LA/AIA endorse this festival with their talents and with financial assistance, and to request that LA/AIA encourage CCAIA to also give their support.

Moved Gelber/Second Widom, the following. That the board endorse the festival as requested by the Hollywood Women's Coalition. **Carried** with one dissenting vote from Joe Jordan. It was agreed that Richard Ciceri will head a task force to look into what this chapter can do to assist the coalition in this effort.

Unlicensed Practitioner

Professional Practice

Architects face many challenges to the growth of their businesses and professional reputations. There is too little work for too many, and an unsophisticated clientele with little knowledge of construction, or understanding of architectural fees necessary to do a first-class set of construction documents. Perhaps nothing is as threatening to economic survival and professional status as unlicensed competition.

The bulk of the work in most small offices is single-family residences and small commercial remodels, yet, under Chapter 3 of the Act to Regulate the Practice of Architecture (Division 3, Business and Professions Code), many of these projects are open to the unlicensed. In spite of these legally sanctioned opportunities, unlicensed practitioners often pursue larger and more complex projects. It is necessary to censure those who step over their legal bounds into the practice of architecture as defined by the law, which is clear in specifics as well as intent.

Architect means a person (individual, firm or corporation) who holds a certificate to engage in the practice of architecture in this state . . . who holds himself out as able to perform or who does perform any service which requires or would require the application of the science, art, or profession of planning sites or of planning or designing buildings or architectural structures and their related facilities. Such services may include consultation, investigation, evaluation, planning, design, the preparation of instruments of service such as drawings and specifications, and supervision of construction insofar as customarily performed by architects.

The penalties for unauthorized practice are equally clear.

The preparation of plans, specifications, or instruments of service for any building (except those mentioned below) by any person who does not have a certificate to practice architecture or is not registered as a building designer, is a misdemeanor punishable . . . by a fine of not less than fifty dollars (\$50) nor more than five hundred dollars (\$500), or by imprisonment in the county jail not exceeding six months, or by both such fine and imprisonment, for any person who does not hold a certificate to engage in the practice of architecture issued under this chapter, to practice architecture in this state or to use any term confusingly similar to the word architect, or to advertise or put

out any sign or card or other device which might indicate to the public that he is qualified to engage in the practice of architecture or is an architectural designer.

There are some significant exemptions: buildings for one's own use and occupancy and farm or ranch buildings, unless the public health, safety or welfare is involved; single-family dwellings of wood-frame construction, not more than two stories high; storefronts, interior alterations or additions, fixtures, cabinetwork, furniture, and other appliances or equipment, provided such alterations do not change or affect the structural system or safety of the building. Also, structural and civil engineers are exempted from the provisions of Chapter 3, as are licensed contractors who design "systems or facilities as otherwise permitted by law for work to be performed and supervised by said contractor," and who prepare shop or field drawings for work which he has contracted to perform.

The law does not prevent an architect and a non-architect from becoming partners in an architectural firm, "but the name of the architect shall appear as the architect on all instruments of service and in no case may the other members of the partnership be designated as architects."

The architect who works with a non-architect, even under the provisions above, should note that "affixing his signature to plans, drawings, specifications, or other instruments of service which have not been prepared by him or in his office, or under his immediate and responsible direction, or has permitted his name to be used for the purpose of assisting any person, not an architect, to evade the provisions of this chapter, constitutes a ground for disciplinary action." Aiding or abetting in the practice of architecture "any person not authorized to practice architecture . . . constitutes a ground for disciplinary action."

Although enforcement of the existing law has been hampered by procedures either too time-consuming and expensive to pursue every case or inappropriately informal for others, new legislation (SB 2251, Chapter 1405/84) gives the Board of Architectural Examiners the power to cite licensed and unlicensed practitioners who violate the Architectural Practice Act. It even requires local building officials to verify that those signing plans are licensed. This law, which became effective on January 1, will not have a program of procedures initiated until July.

James McGlothlin, AIA
Mr. McGlothlin maintains his own practice in Venice.

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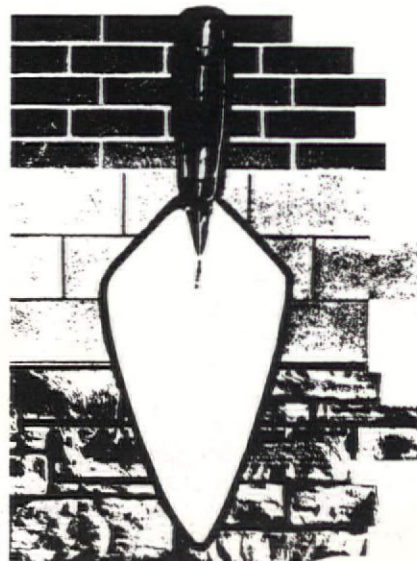
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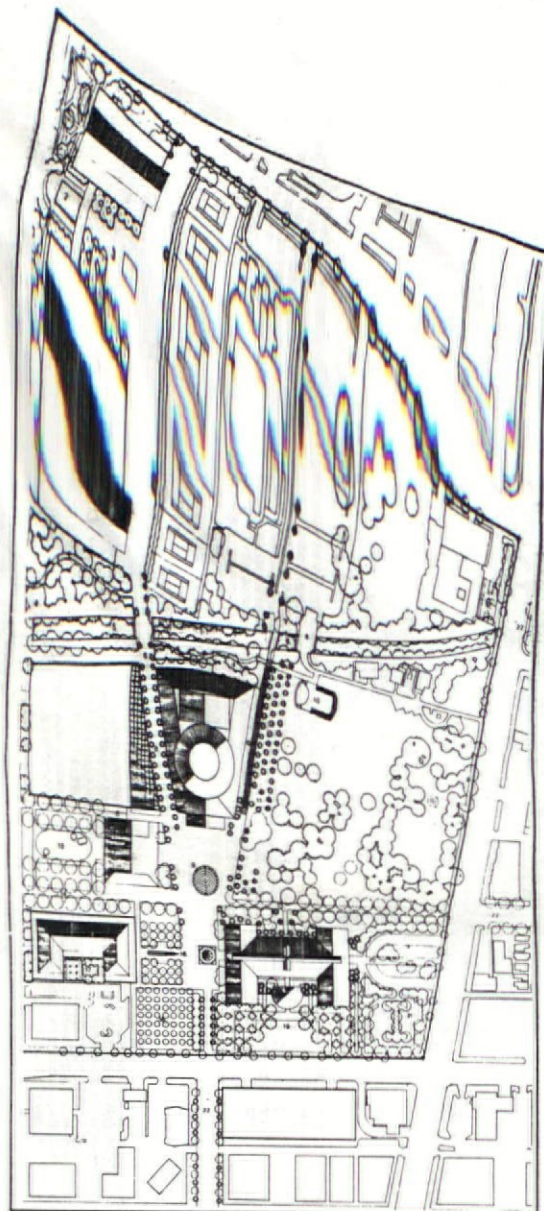
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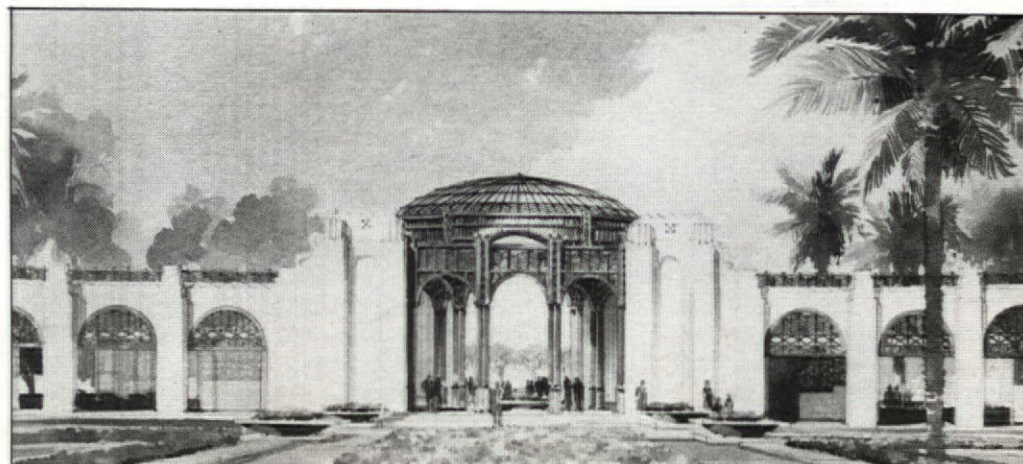
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Sato Vreeland Winkler, site plan.



Pacific Assoc., site model.



Pacific Assoc., formal entry to site.

Escondido Center

Design

around two linked spaces containing a fountain and a tower. The fountain commemorates the arrival of water to the valley in 1898. The three-part tower, dedicated to Grape Day, looks very promising, having a rusticated base, a smooth square shaft topped by a duster of elements including one clock face, two encased columns and three incised windows; an octagonal cupola with a dome.

From this square *rond point*, two diagonals diverge to embrace the plan of the larger theater. The principal path crosses the meandering line of the flood control channel, here covered by a boardwalk, and eventually joins the tower to an equestrian statue of General Kearney, who drove Spanish settlers out of the valley in 1846. This sits in a court of honor between matching museum and conference hall buildings. These are rotated around the axis of the statue to accommodate a skew street grid.

The context is deepened by a timeless way of building, articulated in a style described by the architects as "neither ancient nor modern, but classical." The vocabulary emphasizes visual weight, with rusticated ground floors, and recessed windows.

A more intellectual attempt to invoke history is made in the scheme by Tamarkin Techler. Their scheme is nothing if not typological, conceiving even the landscape in terms of archetypes. The architects approach history as the source of perfectly evolved forms and a vocabulary which can be understood. The vocabulary is stern and neoclassical, falling somewhere east of Michael Graves and west of Leon Krier.

The buildings are arranged in an uneven U-shape opening towards Grape Day Park. On the south, the city hall and an administration building face off across the length of the "terrace." This space is divided into five groups of trees defining outdoor rooms which correspond to five identical office buildings. These straightforward structures look across the terrace to a severe lawn, the "green," which contrasts the more casually planted "park." The three spaces—park, green, terrace—imply a series of transitions between the works of man and the natural landscape.

The city hall is a temple-type building whose main entrance is marked by an imposing three-story porch. Flanked by the blind walls of two stairtowers, the porch supports a loggia, above which can be glimpsed the sloping gable of the main roof. The plan is another U, with the specific functional spaces organized around an atrium. A council chamber forming a wing to the south provides visible relief to what would have been a completely symmetrical structure.

These three schemes employ historical material in a straightforward, believing manner. No attempt is made to point to the fact that they are idealizations or facsimiles of the

real thing. In contrast, the scheme by Lord & Sargent is rather arch, contradicting a romantic garden wall with a number of high-tech buildings, in order to make a statement about the relationship between past and present.

The principal feature of the scheme is a rustic arcade constructed of native stone over concrete. This running wall bounds the site on the south and west, forming a false front for the smooth boxes behind—the assembly hall; two theaters joined back to back; the extruded, horse-shoe-shape museum. The wall is anchored at its eastern terminus by a large open rotunda, constructed like the wall and capped by a trellis dome planted with bougainvillea. This grand gesture joins the two more functional wings of the city hall, covered in a skin of reflective glass block overlaid by a pattern of four-square windows.

This is a concept project which can be summarized in a single word or phrase. (Wall? False front? Fantasy vs. reality?) It is the most appealing intellectually, coming closest to representing our present condition: the sense of survey which perceives all styles as relative and simultaneous and interchangeable. Unfortunately, it makes for better thinking and poorer buildings; the wall does little more than apologize for the shabbiness of what's behind.

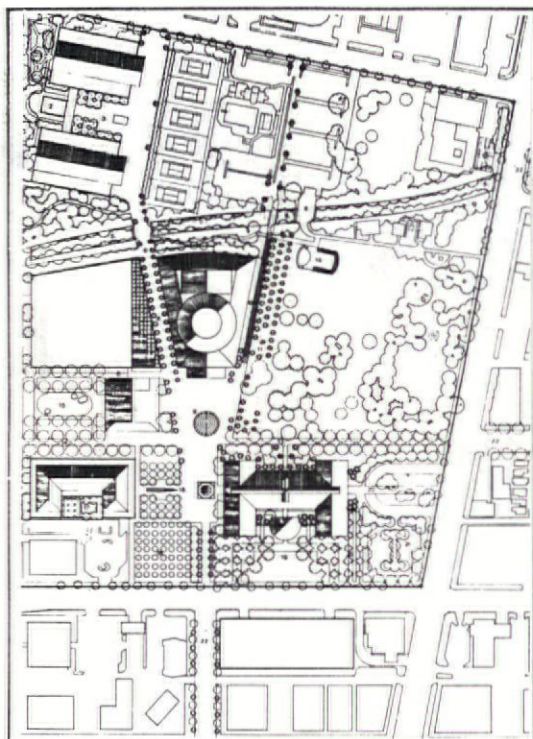
After wading through all this *memoria*, the straightforward scheme by Robert Cain might be greeted with some relief. It was an anomaly; while the other solutions concerned themselves with establishing some type of urban character, Cain argued against the importation of formal arrangements. "Does Escondido need an urban solution with large

architectural plazas between set-piece buildings? Probably not. It does need more of the site's best feature—Grape Day Park."

The result of this rhetoric is that the individual character of each building is subsumed in a loose megastructure; this is confined to a strict L-shape as encouraged by the program. Described by the architect as having an ordered, campus-like feeling, the buildings are not situated in the park as much as crouched on its edge. Afflicted by a modernist approach to planning which assumes that to maximize open space is to maximize the quality of the environment, this passive scheme never allows the buildings to possess and activate open space.

The project eschews the use of any specific historic elements, unless one can count the small bone thrown at contextualism. The city hall is a three-story rectangular building divided into four blocks by a cross-shape atrium. The low, stacked hip roofs are covered with random-color clay tile; walls with "state of the art" glue-in panels. The base is girded by a stucco arcade which joins the city hall to other future buildings.

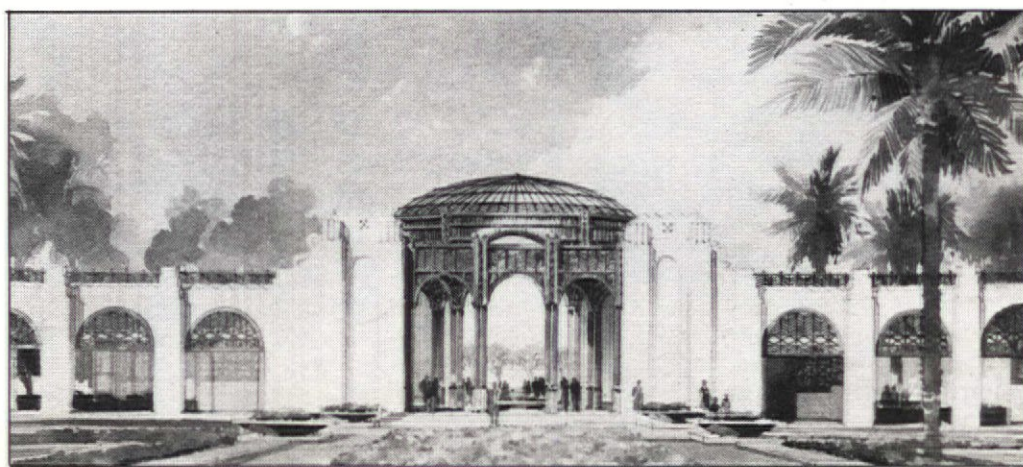
One significant site intervention is what the architect calls a parking scape, essentially a casual lot that winds its way around the perimeter of the site, between building and street. Granting that crossing a mass of parking in the hot middle of summer can be like running an asphalt gauntlet, this is a sincere attempt to ameliorate, with casual planning, decorative paving and intensive planting, what is normally a pathetic experience. It partakes of a kind of "If you come in a car you can park it" attitude, however, which threatens to turn this civic center into a convenience center.



Sato Vreeland Winkler, site plan.



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Escondido Center Design

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Unlicensed Practitioner

Professional Practice

Architects face many challenges to the growth of their businesses and professional reputations. There is too little work for too many, and an unsophisticated clientele with little knowledge of construction, or understanding of architectural fees necessary to do a first-class set of construction documents. Perhaps nothing is as threatening to economic survival and professional status as unlicensed competition.

The bulk of the work in most small offices is single-family residences and small commercial remodels, yet, under Chapter 3 of the Act to Regulate the Practice of Architecture (Division 3, Business and Professions Code), many of these projects are open to the unlicensed. In spite of these legally sanctioned opportunities, unlicensed practitioners often pursue larger and more complex projects. It is necessary to censure those who step over their legal bounds into the practice of architecture as defined by the law, which is clear in specifics as well as intent.

Architect means a person (individual, firm or corporation) who holds a certificate to engage in the practice of architecture in this state . . . who holds himself out as able to perform or who does perform any service which requires or would require the application of the science, art, or profession of planning sites or of planning or designing buildings or architectural structures and their related facilities. Such services may include consultation, investigation, evaluation, planning, design, the preparation of instruments of service such as drawings and specifications, and supervision of construction insofar as customarily performed by architects.

The penalties for unauthorized practice are equally clear.

The preparation of plans, specifications, or instruments of service for any building (except those mentioned below) by any person who does not have a certificate to practice architecture or is not registered as a building designer, is a misdemeanor punishable . . . by a fine of not less than fifty dollars (\$50) nor more than five hundred dollars (\$500), or by imprisonment in the county jail not exceeding six months, or by both such fine and imprisonment, for any person who does not hold a certificate to engage in the practice of architecture issued under this chapter, to practice architecture in this state or to use any term confusingly similar to the word architect, or to advertise or put

out any sign or card or other device which might indicate to the public that he is qualified to engage in the practice of architecture or is an architectural designer.

There are some significant exemptions: buildings for one's own use and occupancy and farm or ranch buildings, unless the public health, safety or welfare is involved; single-family dwellings of wood-frame construction, not more than two stories high; storefronts, interior alterations or additions, fixtures, cabinetwork, furniture, and other appliances or equipment, provided such alterations do not change or affect the structural system or safety of the building. Also, structural and civil engineers are exempted from the provisions of Chapter 3, as are licensed contractors who design "systems or facilities as otherwise permitted by law for work to be performed and supervised by said contractor," and who prepare shop or field drawings for work which he has contracted to perform.

The law does not prevent an architect and a non-architect from becoming partners in an architectural firm, "but the name of the architect shall appear as the architect on all instruments of service and in no case may the other members of the partnership be designated as architects."

The architect who works with a non-architect, even under the provisions above, should note that "affixing his signature to plans, drawings, specifications, or other instruments of service which have not been prepared by him or in his office, or under his immediate and responsible direction, or has permitted his name to be used for the purpose of assisting any person, not an architect, to evade the provisions of this chapter, constitutes a ground for disciplinary action." Aiding or abetting in the practice of architecture "any person not authorized to practice architecture . . . constitutes a ground for disciplinary action."

Although enforcement of the existing law has been hampered by procedures either too time-consuming and expensive to pursue every case or inappropriately informal for others, new legislation (SB 2251, Chapter 1405/84) gives the Board of Architectural Examiners the power to cite licensed and unlicensed practitioners who violate the Architectural Practice Act. It even requires local building officials to verify that those signing plans are licensed. This law, which became effective on January 1, will not have a program of procedures initiated until July.

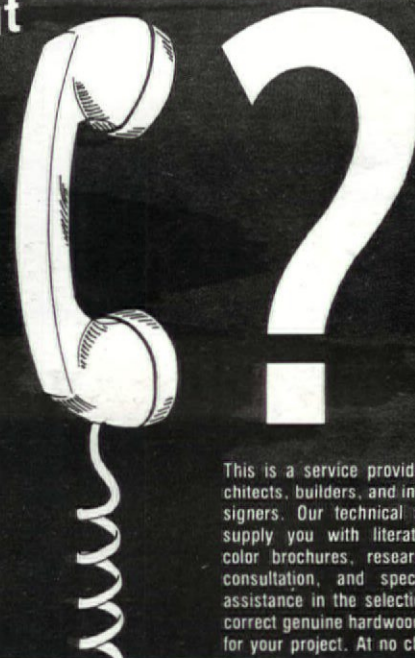
James McGlothlin, AIA
Mr. McGlothlin maintains his own practice in Venice.

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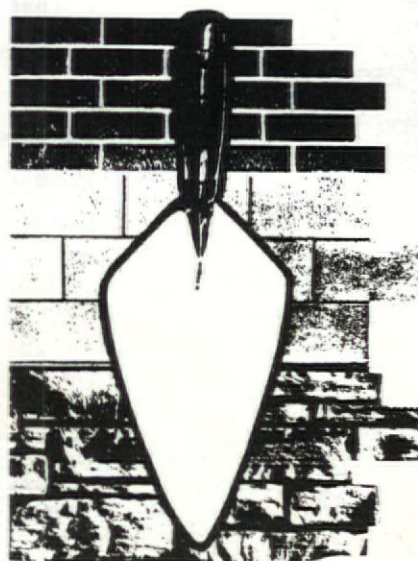
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Join the Club

Westweek

"Well, strike me dead!" we all might have said late in March, "just hear what those West Week fellows say about us architects!" And these were big wheels, not just other architects trying to buoy our spirits but people like the editors of architectural journals, critics from newspapers and magazines (*New York Times* and *Time* magazine, would you believe it?), also a count from Italy who had just made headlines by giving MOCA an incredible collection of "real art" and—try to contain yourself—at least one "real artist!"

Real artist! Hadn't we been telling ourselves, for 100 years at least, "Architects are Artists?" Oh, and how sweet the sound! It hadn't mattered too much that everyone hadn't agreed with us; quite the contrary. Philistines had abounded and the names they had called us! At best, "impractical idealists" (slaps with the backs of their hands). And then, "art as artifice"—cunning—"skilled at insinuating huge sums from wealthy clients for useless doodads."

Then came these West Week fellows—clearly friendly! Mostly. We had to admit that theirs wasn't all praise for us; far from it. Phrases like "petrified sushi," to describe the cityscape, made our stomachs rumble for sure, but it was good just to be admitted to "the club." There sat that real artist and that real collector inferring that we might have been members all along—second class, of course, and on probation, naturally.

So just read this (start with the theme titles): "Form and Purpose," "Integration of Architecture and Art," "Integration of Architecture and Light," "Transformation of Urban Spaces: Urban Theater." Now there's a club we'd like to be admitted to! Urban theater! We fell into step quickly as Jon Jerde launched into descriptions of his vast urban projects, followed euphorically from slide to slide as he mesmerized us with his exquisitely filtered imagery; all the glare excluded as if viewed through Polaroid glasses—budgets, codes, parking, clients, philistines. Taking his hand trustingly, we let him lead us through his theatrical mazes of parks, plazas, pools and Kubla Kahn-like pleasure domes.

We knew in our hearts that he was right; the public, our client, craves theater—metaphor, imagery, historical allusions. Someone said, "Yes, the suspension of disbelief!" Theater! Little harm a few minutes later to hear a member of the "loyal opposition" across the invisible aisle on the stage remark with disarming simplicity, "Yes, good theater, like Disneyland." That encouraged a wolf in the pack to close in with a slashing attack on Rouse's great East Coast waterfront market redevelopments. Whereupon up rose the towering eminence of Wolf von Eckardt, who subdued the attacker with an elegiac tribute to Rouse.

The snarling quickly subsided and we thought we glimpsed a fleeting smile from Sam Hall Kaplan, who had earlier opened the proceedings with a truly eloquent, albeit slashing, attack on our "Century City Syndrome" or the "contextual vacuum" characterizing our cities. His plea for architects to help create a "social fabric" rang with passion, and we appreciated his avoiding the dull thud of the term "mixed use" (that darling of the urban academics). Sam seemed very ingratiating as he appeared to imply that the sad state of our cities was not really all the fault of us architects but rather an alarming disease of capitalist society. We agreed, but privately and fleetingly searched our memories for images of socialist cities we might prefer, and concluded he had a different alternative in mind.

Ah, but now arose James Wines with his Best department store fantasies! The crowd's blood pressure rose so quickly and so tangibly as to arouse images of the vast audiences in Nero's arena. There would be blood now! No matter Wines' skillful wit and wisdom to soften us, to condition us properly for the lurid slides that followed. The knowing audience first muttered its recognition of the familiar tortured wall of the original Best. Then it gasped and nervously giggled as on the screen flashed repeated, ever more outrageous creations. This was theater! Why, the man was not content to just scarify his store buildings, he even invaded their parking lots with a row of real automobiles half buried and then asphalted to create bizarre sculptures.

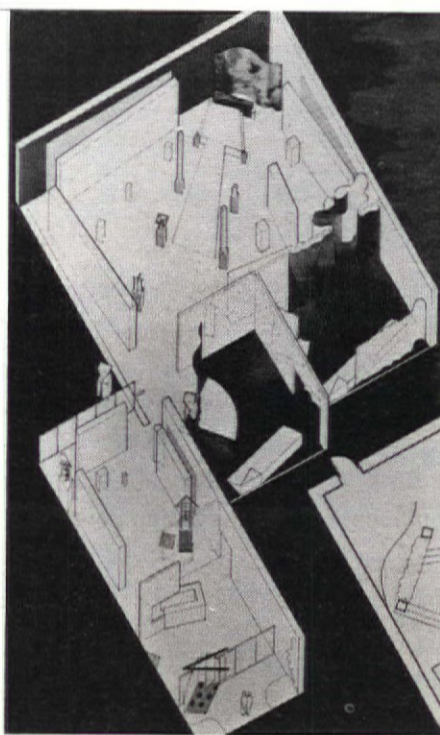
This was Friday; Thursday was very different. The count from Italy, Giuseppe Panza di Biumo, showed us slide after slide which brilliantly translated his tortured English into visions of spaces that an artist had truly transmuted by color and light. The artist—we would have wished to be able to say artist-architect—cared nothing for architecture as shelter; rather, his insubstantial spaces seemed sometimes to consist only of colored lights. In one of them a white cube appeared to be adhered by two of its faces to an inside corner. No, said the count, no cube exists; what you think you see is instead a pure phantom, apparition, specter—cleverly disposed light only. Masterful, unfurnished, unpeopled spaces, how we craved the experience of inhabiting them! Only momentarily of course because they would be too tender, too fragile to permit human presence. We knew that the magic would inexorably retreat from us as we entered such spaces, much as does a heat mirage retreat as we advance across a desert.

Paul Sterling Hoag, FAIA

Mr. Hoag is a new contributor to *LA Architect*.

Newport News

Critical Edge Competition



Felderman + Assoc., "Future Furniture and 'Critical Edge,' axonometric."

The Newport Harbor Art Museum and the Orange County Chapter, AIA, announce the selection of Felderman + Assoc. as the winner of the Critical Edge competition. Recent projects by the LA-based firm include Le Triangle, a retail complex in Beverly Hills. The announcement concludes the three-month program, open to California architects, artists and designers, for the design of two exhibitions opening at the museum on July 25, "The Critical Edge: Controversy in Recent American Architecture" and "Future Furniture."

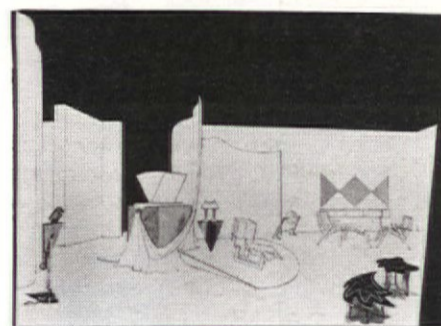
The four finalists submitted plans and models for the installation of both shows and made proposals for the design of the museum entrance, interior and exterior graphics, and exhibition catalog. Felderman + Assoc. receives a \$4000 design fee for their first-place entry, as well as a \$1000 cash award and honorary membership in the museum's Fine Arts Patrons (FAP). Second-place finalists are Maeryta Parkhurst, Studio 200, and Kathleen McLesne, Independent Exhibitions, both of Berkeley, receiving a \$500 award plus FAP membership; third-place finalist, Dougherty & Dougherty of Newport Beach, a \$250 award plus FAP membership; fourth-place finalist, Grondona Architects of San Diego, an FAP membership.

The jury consisted of April Greiman, graphic designer; Marvin Malecha, AIA, dean of the School of Environmental Design, Cal Poly Pomona; John Chase, architecture writer; Michael Franklin Ross, AIA, principal with Ross/Wou International, Santa Monica. Commenting on their choice of the first-prize-winning entry, the jury stated, "The design concept clearly addresses the issues presented in the two exhibitions through an innovative combi-

nation of powerful and elegant architectural elements and design features in two distinct environments."

Felderman + Assoc. explain, "The basic concept was to present 'The Critical Edge' within an architectural environment with the illusion of daylight; and to present 'Future Furniture' in an interior showroom environment with individually illuminated pieces against a dark abstract backdrop." To this end, the ceilings of the Critical Edge galleries are finished in light-color paint, to reflect ambient light and reduce the glare of existing downlights. The exhibition is organized around a colonnade in forced perspective which joins the galleries.

This design is contrasted by the Future Furniture show, in which soft undulating fabric screens limit the ambient light and create an individual setting for each piece. In addition, elements of the two exhibitions are deployed on the exterior to give visitors a preview; banners relat-

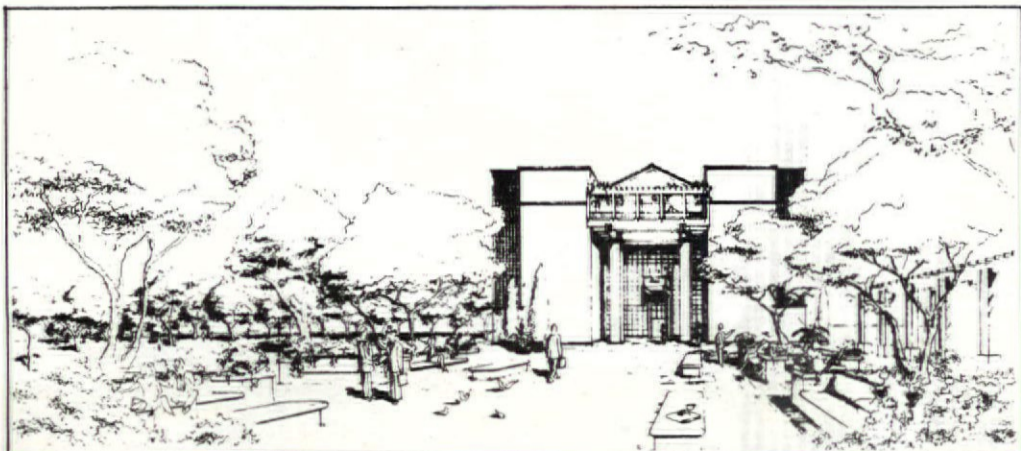


Felderman + Assoc., "Future Furniture."

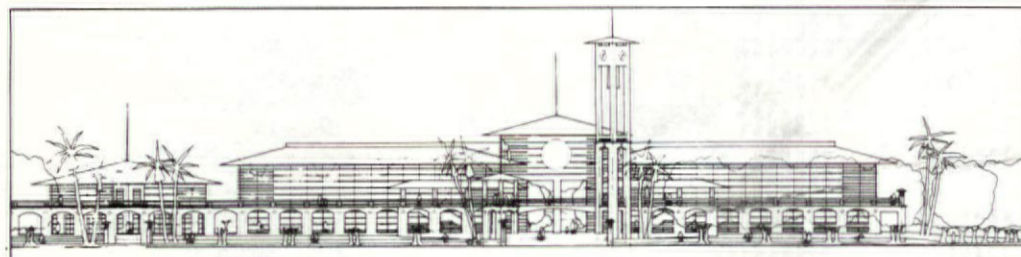
ing to the fabric screens are flown on existing flagpoles and a fragment of the colonnade collides with the entry.

The Critical Edge exhibition examines changes which have occurred in American architecture by focusing on 12 structures of varying size, function and appearance. These include Philip Johnson's AT&T building, New York; SITE's Best Showroom, Houston; Richard Meier's Bronx Developmental Center; I.M. Pei's East Wing of the National Gallery, Washington; Peter Eisenman's Frank House, Westchester; Frank Gehry's own house, Santa Monica; Langdon & Wilson's Getty Museum, Malibu; Wallace Harrison's Rockefeller Empire State Plaza, Albany; Charles Moore's Piazza d'Italia, New Orleans; Michael Graves' Portland Building, Portland; John Portman's Renaissance Center, Detroit; Maya Lin's Vietnam Memorial, Washington. Original models of the buildings will be displayed with working drawings and photographs.

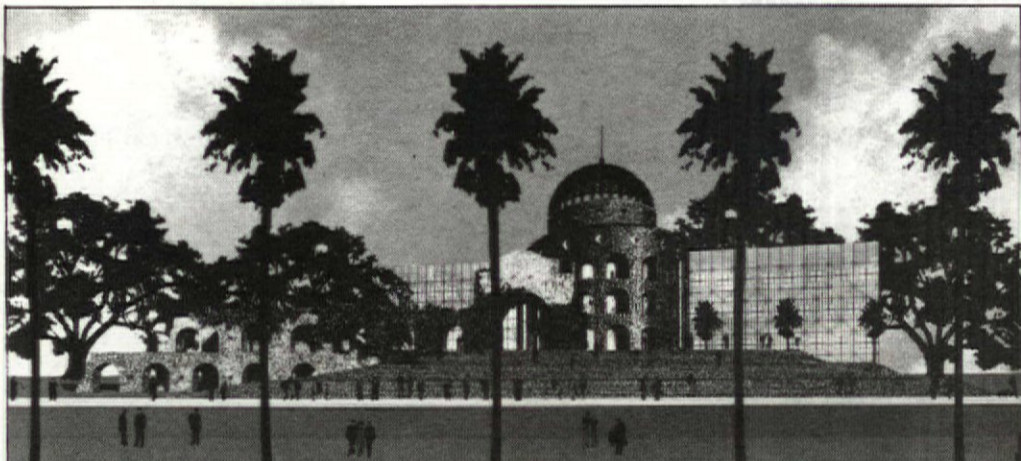
The Future Furniture show examines changing styles, focusing on the work of California designers and the influences of Hollywood sets and the Southern California landscape. Two to three works by each of 15 designers, including Stanley Felderman of Felderman + Assoc., comprise the show.



Tamarkin Techler, city hall entry.



Robert Cain, city hall, south elevation.



Lord & Sargent, city hall

By Bruno Giberti

The rolling country of northern San Diego County is being quickly developed, and many new residents are pouring into the "hidden" valley of Escondido, conveniently located on a spur from Interstate 5. Forecasts predict that the area's current population, estimated at 350,000, will swell to over 1 million during the next 20 years.

A settlement of this size needs a strong architectural focus, so the city of Escondido is planning to build a \$52-million civic center. This will include the city hall (84,000 sq. ft.), other government offices (160,000 sq. ft.), two theaters (500 and 2500 seats respectively), an art museum (25,000 sq. ft.), and conference hall (25,000 sq. ft.). Groundbreaking for the \$8-million city hall building is scheduled for this year.

Together with the National Endowment for the Arts, the city sponsored a design competition last fall, to generate proposals for both the urban design of the site and the architecture of the city hall. The latter is particularly important, since it will set the tone for the completion of the civic center.

The first stage of the competition, open to all architects or teams including architects, was conceptual and concerned with the design of the site. Five finalists were awarded \$7500 to enlarge their architectural ideas and, in order to meet the eligibility requirements of the second stage, given the opportunity to ally themselves with larger or local firms. The first-prize-winning team, upon approval of their scheme by the city council, will serve as architect of the city hall and design advisor for the duration of the project.

The 11-member jury included representatives of the design community—Garret Eckbo, landscape architect, Berkeley; Craig Hodgetts of Hodgetts and Fung Design Assoc., Los Angeles; Norman Pfeiffer of Hardy, Holzman, Pfeiffer Associates, New York; Michael Pittas, dean of Otis/Parsons, Los Angeles; Thomas Tucker of Tucker, Sadler & Assoc., San Diego. The competition benefited from the experienced advice of architect William Liskam.

The composition of the final teams entering the second stage was as follows: Robert Cain of Asheville, N.C., with Marquis Assoc., San Francisco; Lord & Sargent, Atlanta, with Ruhnu McGavin Ruhnu, Carlsbad; Pacific Assoc., San Diego, with DMJM, Los Angeles; Sato, Vreeland, Winkler, Los Angeles, with A. C. Martin, Los Angeles; Whearkin Techler, Boston, with Wheeler, Wimer Assoc., San Diego. The winner of the second stage and \$10,000 was Pacific Assoc.

The 29-acre site is rather flat and uninteresting, unmarked with the exception of a typical feature in the Southern California landscape: the hard cut of a concrete-lined flood control channel. In addition, there is an existing building on the southwest corner, not immediately scheduled for demolition.

More important than either of these characteristics is the location of Grape Day Park, the city's first, across the center of the site. The competition program specified the preservation of the oldest portion, an area of 12 acres to the east, while permitting the development of the west for cultural facilities only. This stipulation dictated the general configuration of all the site plans—variations on an L-shape with the

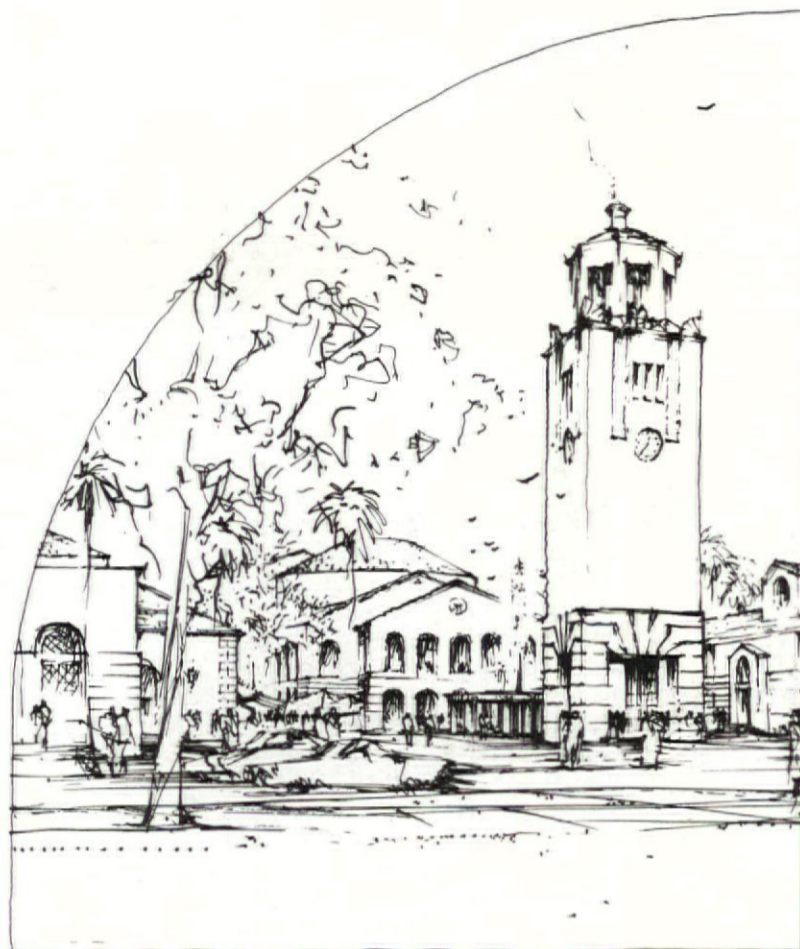
theaters, museum and conference hall arrayed on the western leg, the government buildings on the south.

One of the best things about the winning scheme by Pacific Assoc. is the completion of this difficult shape into a triangle. By drawing a diagonal axis between the city hall to the southeast and the cultural cluster to the northwest, the scheme engages the park in a sequence of formal open spaces which bring to mind those of another civic center proposal, Charles Moore's winning design for the Beverly Hills competition.

These spaces are unlike the open spaces of a traditional town, which might occupy a widening of the street or an opening in the grid, or even those of a modernist city, which provide the ground for a cubist arrangement of objects. They are not defined by a group of buildings at their perimeter, nor do they assume the status of negative space; they are positive. Looking at the city hall plan, one can imagine that the entire building is nothing more than an elaborately molded wall defining large outdoor rooms.

Compared to the lavishness of the site plan, the architecture is notional. The city hall is depicted in a comfortable vocabulary of plaster walls regulated by the even alternation of pilasters in relief and spandrels; as in Moore's design, this elevation is unrolled almost like wallpaper. Moore was able to relieve this boredom by the lush modeling of the spandrels and prancing line of the parapet, both borrowed from the existing architecture of the Beverly Hills city hall. Here, the architects try to make things interesting by the liberal application of trellis work.

The semifinalists as a group show the



Sato Vreeland Winkler, tower plaza.

Escondido Civic Center Urban

strong influence of postmodernism, and the Pacific Assoc. scheme is one of four which actively plunders history for form and motif. Interestingly, each applies the treasure in a different manner, demonstrating the wide variety of attitudes present in a single historical consciousness.

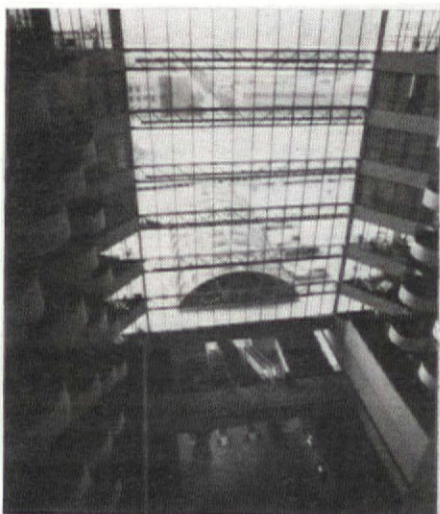
While the Pacific Assoc. proposal harkens to a 20th-century American model, the City Beautiful movement, the scheme by Sato, Vreeland, Winkler possesses a more European flavor, although its motivation remains very American.

Sato, Vreeland and Winkler state that "the Center is designed to be the historic core . . . the one the City has heretofore not had." This desire to create a historical context where there is none—or where the freshness of the subdivision makes the context weak—is the same which fueled earlier period revivals. The architects accomplish their goal first in plan, by overlaying different kinds of circulation—orthogonal, diagonal, organic—to create the illusion of incremental growth over time, as one encounters in historic settlements.

At the southern end of the site, the city hall, large theater, and other government buildings are arranged

Big Guns

Books



HOK, Galleria, Houston.

Architecture in the Real World: The Work of HOK
By Walter McQuade
Abrams, New York, 1984.
231 pp., illus., \$40.00.

This writer spends a fair amount of time in bookstores, browsing through the work of new and old architects. It is always exciting to pick up a new publication and discover some little known fact or see new photographs of completed projects. *Architecture in the Real World: The Work of HOK* by Walter McQuade is the most recent book that has caught my attention. Written in a down-to-earth and personal style, the text is complemented by numerous photographs showing a wide range of work that is of interest to the general public as well as the professional.

Architecture in the Real World is about the St. Louis-based firm of Hellmuth, Obata, and Kassabaum (HOK). The firm has 700-plus employees in 12 offices around the United States, and is known for a wide range of projects which include the National Air and Space Museum in Washington, D.C., the King Khaled Airport and King Saud University in Saudi Arabia, and the Levi Strauss corporate headquarters in San Francisco.

The book is structured in two sections; the first discusses HOK's design, production and marketing, three primary concerns of architecture firms in general. The author was given unrestricted access to HOK offices and, based on his research, he has described how the firm operates. The second part of the book (three quarters of it) is devoted to images of built projects, classified by general building type, with short descriptions of the work.

McQuade praises HOK's adherence to functionalism and user-oriented architecture, giving the reader a generally favorable view of the firm rather than a specific and critical evaluation of the work. Though more effort could have been made assessing the contributions of the architecture and its relationship to that of the rest of the profession, the biography of the firm and its employees serves to relate the work

in a personal way to the day-to-day operations of HOK. There was an unexploited opportunity to go beyond description and into critical evaluation of what architecture in the real world really means, which would have been instructive and exciting if it had been pursued.

The book does begin to explain what HOK architects experience to get projects built. For the layperson this overview is valuable, but for the professional it seems too brief a discussion about the inner workings of the firm. As architects, we know there is a delicate balance between design, production and marketing; we also know that client concerns can influence and alter design development. How this occurs on specific projects and where the balance is altered would have been helpful questions to answer.

The author's decision to relate the discussion of HOK's regional structure to that of Skidmore, Owings & Merrill is enlightening, and the comparison between HOK and SOM is a welcome start towards understanding some basic philosophical differences between offices. The representation of large firms as branches of the armed services, with their own equivalents of aircraft carriers and cruisers, may not be far from the truth. A later discussion of HOK's attempt to gather recognition in New York City reinforces the analogy.

Another insightful observation is HOK's ability to weather economic hard times by developing specialties in architecture. Distinguishing between engineering, landscape design and interiors, among others, HOK can work on projects where it is not possible to have complete control.

The most interesting and largest section of the book comprises the photographs of completed projects. The brief discussions of each work seem appropriate, and it is nice to have the opportunity to form one's own opinion by concentrating on the illustrations and not on the text. The variety of images used helps give a good overall sense of each project.

For those interested in the work of HOK, *Architecture in the Real World* is a long awaited monograph that also contributes to our understanding of large architecture firms in general. It should have a good reception with potential clients, who will find the book far more valuable and impressive than a brochure, and with current and former employees who are eager to know more about the architectural work of HOK. Beyond these select audiences, the book may interest another group: the architects who are led to practice in large offices.

Sven K. Govaars
Mr. Govaars is an associate member of the AIA.

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A landmark contribution to contemporary understanding of the great architect's work, this profusely illustrated book provides a close analysis of Mies' residential architecture, built and unbuilt, from 1923 to 1951.

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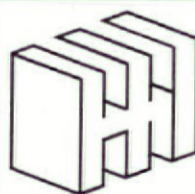


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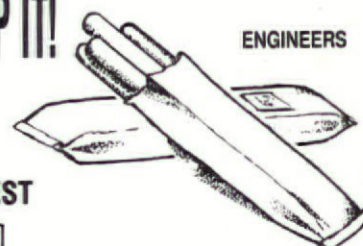
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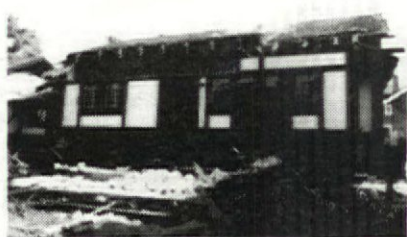
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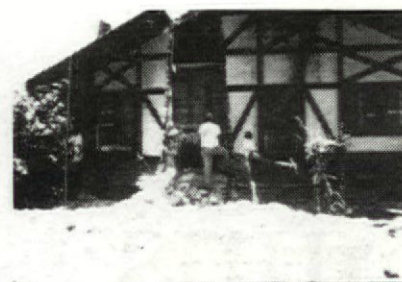
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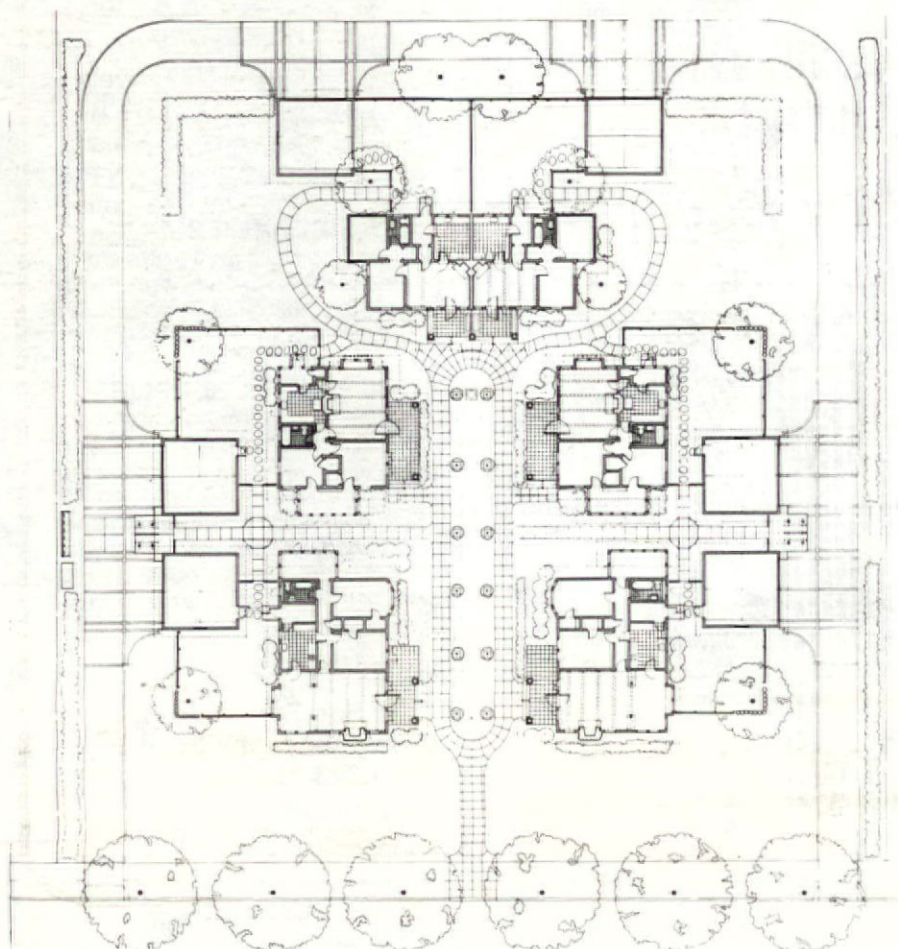
Court Case



Moving Gartz Court



Additions & Deletions



Site plan showing restored garden and new perimeter.

The recent history of Gartz Court, an English-cottage/craftsman-style bungalow group located in Pasadena, is unusual in every way. The courageous saga of this building represents a collaborative effort involving bureaucratic perseverance, historic preservation and architectural ingenuity. The City of Pasadena's planning department, Pasadena Heritage, and the architectural firm of deBretteville & Polyzoides banded together to save the bungalows from demolition, move them to a new location and, finally, restore them to an enhanced beauty.

The five-building, six-unit court was built in 1910 by Kate Gartz, a

wealthy Pasadena resident interested in innovative construction, particularly in high-density housing. Named for her daughter Gloria, Gartz Court is thought to have been designed by the well-known Pasadena architects of the period, Myron Hunt and Elmer Grey. Built on No. Madison St., it lately became the property of its next-door neighbor, Montgomery Engineering. After using the court for years as temporary employee housing, the company proposed to tear it down and expand the office complex.

This state of affairs swiftly came to the attention of Pasadena Heritage and its executive director, Clair Bogaard, who quickly established that the building was on the National Register of Historic Places and is the oldest remaining bungalow court in Pasadena. When it appeared that the most appropriate solution to the problem would be to relocate the court to another site, the second player in this drama became the city of Pasadena—specifically, the planning department's Linda Dishman. Together, Bogaard and Dishman located a city-owned piece of land considerably larger than the original site, and proposed to move the court to this parcel on No. Pasadena Ave.

The triumvirate was completed when, through a complex request for proposals, Peter de Bretteville and Stephanos Polyzoides were selected as architects to provide the delicate and, as it turned out, inspired services required to insure a successful transplant. In addition to the firm's general reputation, Polyzoides has long maintained a special interest in courtyard housing

As the transplant team was soon to discover, the issues attending the new location were problematic. The zoning on No. Madison is R-3, while on Pasadena it is R-1. Consequently, the zoning department at first nixed the proposal because one of the five court buildings has a party wall shared by two units, and is thus in violation of the R-1 side-yard setback requirement. Additionally, the receiving neighborhood residents were concerned that the court would become absentee-owner.

A variance eventually solved the first problem; the latter required persistent canvassing by Bogaard and Dishman. They spoke at length with the potential neighbors and distributed extensive literature describing their intentions to sell the six units as strictly owner-occupied condominiums. The two one-bedroom, 800-sq.-ft. units, which share a common wall, were offered for \$70,000; the two, two-bedroom, 1,100-sq.-ft. units for \$80,000; the two, two-bedroom, 1,200-sq.-ft. units for \$90,000. They were initially offered to middle-income, Pasadena residents through a lottery supervised by the city, which maintains ownership

Pasadena Avenue is appropriately suburban. There is more space immediately around the court buildings, which were placed in their exact, original configuration, and there is also a large park-like space to the rear. The architects saw this increased area as an opportunity; they designed a separate garage for each unit, which implies a new perimeter. The architects then made this border explicit with fences of wood and arroyo stone which, together with the garages, enclose new yards for each unit. Polyzoides and deBretteville also added beautifully detailed wood-lattice screens placed at cross-axis points, further creating a sense of privacy for the units.

On top of the foundations, the architects added a wall of arroyo stone which serves as a new datum on which the separate buildings are placed. Certain other changes had to be made; the original wood shingles were replaced by a composition roof and, as the brick fireplaces had to be destroyed to facilitate the move, the architects built their replacements in arroyo stone. Mechanically, the buildings received completely new service, but all of the detailing was



Affordable housing meets historic preservation: the finished project.

of the land and leases it to the court's homeowners association. The team finally convinced the residents on No. Pasadena and the surrounding streets that the courtyard would not conflict with their vision of the neighborhood.

The attitude taken by the architects was to rehabilitate the buildings in the manner of their original creators; the subtle alterations and additions—some by necessity, others by invention—enhance and accent the courtyard. Under the guidance of landscape architect Emmett Wemple, the new site is nearly the same as the original. Wemple undertook to capture the original historic planting patterns, including a formal rose garden at the courtyard's center. Contextually, the new, larger site on

maintained. The plans are classic bungalow; the four larger units even have sleeping porches, and all the units have large open entries. The kitchens are particularly charming, since the architects were able to save all the original tile and cabinetry. In certain cases they added counters.

Pasadena Heritage maintains a facade easement, which prohibits owners from random painting. The home owners-association bylaws include a ten-year, anti-speculation clause, which states that the price of a unit during the first ten years can only increase in accordance with the annual cost-of-living index. As Bogaard has remarked, all this adds up to an excellent match between affordable housing and historic preservation.

Data

Architect. deBretteville and Polyzoides. Principals, Peter deBretteville and Stephanos Polyzoides; team, Edward Burian and Kimon Onuma.

Client. City of Pasadena and Pasadena Heritage.

Site. 1.5 acres at 747 No. Pasadena Ave., near the intersection of Orange Grove Blvd. and 210 Freeway.

Program. To move and rehabilitate a five-building, six-unit bungalow court in Pasadena.

Area. 6,000 sq. ft., living units; 2,400 sq. ft., garages.

Consultants. Emmett Wemple, landscape architect; James Hill, structural engineer; Jerry Sullivan & Associates, mechanical engineers.

Major Materials. Type-five construction, arroyo stone, concrete.

Perception and Design

Briefly Noted

Which is true—what is seen or what is measured? That is the paradox to be treated by "Illusion is Truth: Perception as the Basis for Design," the theme for the 35th annual International Design Conference in Aspen, which will take place June 16–21. Chairman Dr. Jerome Lettvin of MIT plans to demonstrate new ways of comprehending the interactions of our senses and world, and to document the logic of his assertion that illusions are intrinsic to art and design. A variety of speakers will explore illusion as the key to perception in graphics, architecture, industrial design, interior design, film-making and other disciplines.

The conference is one of the world's major interdisciplinary forums, attended annually by some 1,500 design professionals as well as those from such related fields as social science, business and communications. The registration fee is \$375; one additional member of the household is \$200; full-time students, \$125. For more information, please contact: Deborah Murphy, IDCA, P.O. Box 664, Aspen, Co. 81612, (303) 925-2257.

Guild Honors Grad

Jon A. Jerde, AIA, received the first annual Distinguished Alumnus Award from the USC Architectural Guild on April 16. He was honored for his outstanding contributions to architecture and the community, as exemplified by his work on design for the 1984 LA Olympics. The design concept for the games emerged from the Design Forum, an unofficial and informal group that Jerde put together in 1982 to brainstorm conceptual approaches.

Competitions

Knockdown Furniture. KDesign '85, the international exposition of knock-down furniture, announces a competition for ready-to-assemble home furnishings. Winning designs and products will be displayed at KDesign '85, June 27–30 in New York. The competition is sponsored by the National Home Furnishings Association and the American Society of Furniture Designers. There are ten entry categories; the first, best concept for a KD furniture design, is open to all designers, manufacturers, and design students on a worldwide basis. Entries must be submitted by June 14. For more information, please contact KDesign '85, Design Awards, Cahners Exposition Group, 999 Summer St., Stamford, Ct. 06905.

Bath Design. Kallista is sponsoring a bath-design competition open to architects and interior designers. Projects must have been completed between January 1984 and June 1985. Entries are due on June 10; a \$5,000 grand prize and \$2,500 first prizes in residential and contract categories will be awarded. Official entry forms may be obtained at Kallista showrooms or by writing Kallista, 200 Kansas St., Showplace Square, San Francisco, Ca. 94103. If you have any further questions, please call (415) 552-2500.

Arizona Museum. The Arizona State Historical Society has announced a design competition for the proposed \$7.5-million Arizona Museum complex. The competition will be conducted June 8 through September 24 and will be open to all licensed architects. In addition to an anticipated contract for services, the winner will receive a cash award of \$10,000. Second and third prizes will be \$5,000 and \$1,500 respectively, with \$1,000 for fourth place and \$500 for fifth place. The registration fee is \$35; forms may be received from the Design Competition Administrator, Arizona Historical Society, 1242 North Central Ave., Phoenix, Az. 85004. The deadline for returning registration forms is June 17. If you have any questions, please call (602) 965-3536.

News from Cal Poly

Recent Appointment. J. Anne Holman has been appointed associate dean of Cal Poly Pomona's School of Environmental Design. Holman replaces Arthur Hacker, associate dean since September 1982, who assumes the position of graduate coordinator within the Department of Architecture.

Resource Center. An environmental design archive has been formed in the school resource center, with Diane Moe added to the staff as archivist. Outstanding work by Cal Poly students, as well as the work of distinguished professionals from Southern California, will be collected in the archive for reference and display.

Sky Dome. Thanks to a \$10,000 study grant from the Southern California Edison Company, Cal Poly Pomona will plan an environmental simulation facility. A large artificial sky dome, in a building complete with photometric monitoring devices, will enable architects, lighting engineers and students to simulate sky conditions and daylight availability in evaluating a prospective building's exterior design.

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L.A. ARCHITECT

LA/AIA Series Examines Esthetics and Business

"Architecture/Art: An Urban Renaissance," a four-program series that will examine contemporary issues of aesthetics and business, will start Tuesday, May 21, with a private look at public art. The series will take the place of the regular monthly meetings of the LA Chapter.

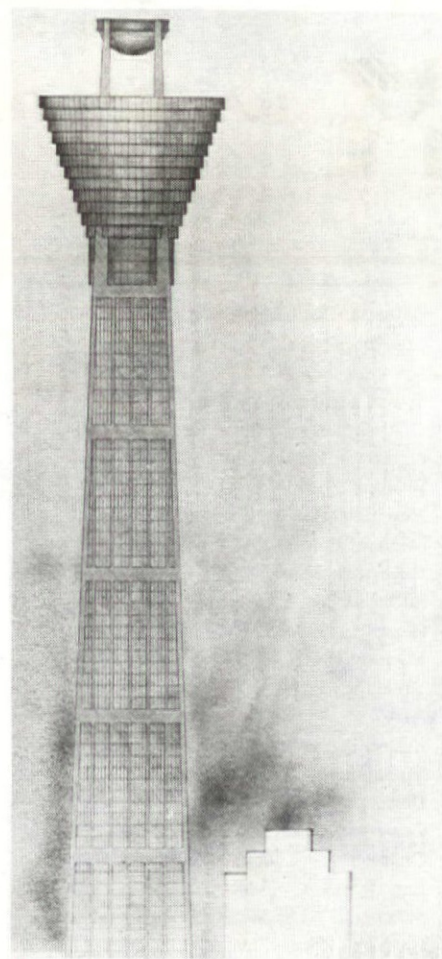
Cost of the four-program series is \$60 for AIA members and students or \$20 per program at the door; and \$80 per person for general admission or \$25 per program at the door. Full payment for the series must be received in the LA Chapter office by Wednesday, May 15; seating for the programs is limited, so early reservations are recommended.

Each program in the series will be held in a different location, starting at 6 p.m., and will include a wine and cheese reception. Speakers and locations are subject to change; notifications of all programs will be placed in appropriate issues of *LA Architect*. The programs will include: **Public Spaces.** A behind-the-scenes look at public art, May 21, Dickson Auditorium, UCLA, Westwood. Kathy Lucoff, art advisor/art commentator for KABC Talkradio, will moderate a five-member panel that includes developer Ronald Soskolne, vice-president, Olympia & York Developments; Edward C. Friedrichs, AIA, vice-president and managing principal, Gensler & Associates; art advisor Lonny Gans; landscape architect George Hargreaves; and artist/sculptor Loren Madsen.

Business. The economic impact of the arts on contemporary urban development, June 25, Wilton Theater, Los Angeles. Moderator: Wayne Ratkovich, president. Ratkovich, Bowers & Perez. Panel: William Jordan Lewis, manager, CRA Bunker Hill Urban Renewal Project; Gary Frazier, development division, C.J. Segerstrom & Sons; and Michael Lewis, vice-president of development, The Koll Company.

Collaborations. The creative approach to artistic environments, September 17, Design Center of Los Angeles. Moderator: design consultant, Marcy Goodwin. Panel: L.C. Pei, facilities for the arts and media technology associate, I.M. Pei Partners; Richard A. Kahan, former chairman, Battery Park City Authority, New York City, and managing director, Continental Development Group; Siah Armajani and Elyn Zimmerman, site-specific artists.

Fantasy and Function. New modes of creative design, November 11, Shubert Theater, *Cats* set, Century City. Moderator: Robert Fitzpatrick, president, California Institute of the Arts, and organizer of the Olympic Arts Festival. Panel: Jon Jerde, AIA, president, The Jerde Partnership; a representative from Arquitectonica; artists Larry Bell and Peter Shire. Each of the four moderators will also serve as keynote speaker, giving his or her ideas on the particular topic under discussion.



Sung Woo Kang, Pereira Prize-winning project.

Pereira Prize

A graduate architectural student, who designed a high-rise that incorporates the symbolism of a light house and a palm tree, has won the Student Design Competition/Pereira Prize 1985 sponsored by the LA Chapter, AIA. Sung Woo Kang of Cal Poly Pomona won the \$1500 first prize for his design of the tallest proposed office building in Los Angeles, under development by Maguire/Thomas Partners of Santa Monica. The site adjacent to the Central Library is bordered by Fifth St. and Grand Ave.

More than 80 students from the Los Angeles area's four major architectural schools participated in the annual design program. They were given two weeks to conceive and present a high-rise that would serve as the focal point for downtown and a theme tower for the Los Angeles region while preserving the integrity of surrounding buildings, including the historic Central Library. Of special concern was the building's base—how it interacted with pedestrian traffic—and the top which had to be distinctive yet include a heli-copter pad.

The \$500 second prize went to Bill Mochidome of UCLA and the \$100 honorable mentions to Paul Bonaccorsi of Cal Poly Pomona, Robert York Crockett of USC, Steven Dangermond of Cal Poly Pomona, Antonio Pares of SCI ARC and Lalida Pinsuana of USC.

The judges included Daniel Chudnovsky, AIA, chairman of the LA Chapter's Education Committee and senior project designer with Maxwell Starkman Associates; William Fain, AIA, vice-president, Pereira Associates; Harold Fredenburgh, AIA, I.M. Pei & Partners; Jamie McCormick, project manager, Maguire/Thomas Partners; and Donald Spivack, AICP, senior project manager, Los Angeles CRA.

Achievement Awards

Just as there is more to architecture than design, there is more to the LA/AIA Awards Program than design awards. The chapter design awards will take place as usual this year but, in an effort to recognize distinguished service in the community—and to find qualified candidates to sponsor in this year's state and national awards programs—a typically overlooked aspect of the chapter awards program will be implemented this year: general achievement awards.

These awards are primarily based on a distinguished contribution to the profession. Candidates must be nominated by a corporate member-in-good-standing, but the candidate need not be a member. Nomination shall be by letter, which should be brief but must identify the award category and give the candidate's name, qualifications and achievements, along with the sponsor's name and signature. The submittal should be mailed to the

chapter office, postmarked no later than midnight, June 14.

The awards committee will review the nominations and present the most qualified candidates to the LA/AIA Board of Directors. Award candidates must receive unanimous approval by the board in order to receive an award and, of course, the board reserves the right to make no awards in any category. Recipients will be notified and will be automatically sponsored by the chapter in the state and national awards programs where applicable. In addition, general-achievement-award recipients will be honored along with the chapter-design-award recipients at the ceremony in October. The entry categories, patterned after the state and national categories, are as follows.

Twenty-five Year Award. To be given to the architect of any Los Angeles building, completed 25 to 35 years ago, that has admirably withstood the test of time. Nomination should include a current photograph and the address of the project for visitation.

Architect of the Year Award. To be given to a Los Angeles architect in recognition of most distinguished service to the profession or to the institute. The recipient of this award will be the guest of honor at the annual recognition dinner in December.

Firm Award. To be given to an architectural or allied professional firm for consistently producing distinguished work.

Education Award. To be given to an educator involved in an architecture or allied professional program at any of the Los Angeles-area schools.

Distinguished Achievement Award. To be given to architects or non-architects (including clients) to recognize and encourage distinguished achievements in areas including but not limited to media, technology, government, allied arts and professions.

Honorary Affiliate Membership. To be given to a non-architect who has made a significant contribution to the architectural profession. The goal of this part of the chapter awards program is to discover and reward previously unrecognized efforts so, although no one is excluded, firms or individuals with more than one previous AIA Award to their credit are discouraged from entering. Similarly, the awards committee encourages liberal interpretation of what constitutes an allied profession or an affiliate, but calls for a conservative interpretation of what constitutes a distinctive contribution.

Ernest B. Marjoram
Chairman, LA/AIA Awards Committee